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ABSTRACT

The bulk of this report is a digest of "Coming to Our Senses: The Significance of the Arts in American Education," the 1976 product of the blue ribbon Arts, Education, and Americans Panel chaired by David Rockefeller, Jr. The chapters reproduced here concentrate on what is being done in art education in public elementary and secondary schools. The status of individual fine arts disciplines (drama, the visual arts, music, dance, creative writing, and media) are examined. Teacher preparation for art education, artists as teachers, and administrators' roles in art education are reviewed. The report describes various kinds of school-community cooperative ventures to foster the arts, including apprenticeship and appreciation programs, cultural identity programs, and leisure time activities. The recommendations of the panel are also included. (Author/DS)

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NSBA NATIONAL SCHOOL BOARDS ASSOCIATION

Research Report 1978-2

THE ARTS IN EDUCATION

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The Arts in Education

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Foreword

There is a nationwide upsurge in school board member concern for and involvement in school district curriculum issues. More and more, board members are facing squarely the important questions of what children are learning, and should be learning, in schools.

Much of this discussion has been about "basics" and "minimal competency," as we reported in NSBA Research Report #1978-1 on Back-to-Basics. Yet if 1977 was the year for going back to basics in the school curriculum, on other terrains it was the year for renewed advocacy for more and better arts education programs in America's schools. Perhaps it was just that trend back to the basics which stimulated a more vocal plea among advocates of arts education: "*Art, too, is basic*! When you go back to basics, take art along."

The report of the Arts, Education, and Americans Panel, digested in this NSBA Report, offers some intriguing and inspirational examples of what arts education can do. We urge local school boards to give consideration to the Report of the Panel and its recommendations.

Thomas A. Shannon
Executive Director
National School Boards Association

Introduction

The intent of this Report is to familiarize education decision-makers with what is and can be done with arts education in elementary and secondary schools.

Many school board members staunchly favor integrating the arts into the school curriculum as essential elements. But a recent NSBA survey suggests that a majority of school board members nationwide are not so committed. It appears that school board members generally have not been strong advocates of improved arts education programs.

In a survey at the 1977 NSBA Convention in Houston (reported in NSBA Research Report #1978-1), respondents were asked which subjects they regard as basic for every child. Only one school board member in four (24%) put art on their list of basics; whereas 38% of superintendents and administrators did so.

Perhaps the lack of strong support from board members (and administrators) for school arts programs stems from a conviction that arts are unimportant. But more likely, questions about the importance of arts education have simply not been raised with board members. Lacking knowledge of what can be and is being done in arts education, many board members' perspective on arts education is understandably incomplete. Also, board members in districts whose arts education program is unimpressive may feel no urgency to expand it.

Recent events have begun to address board members' lack of awareness about arts education.

In 1976, triggered by an invitation from four professional associations of arts educators, NSBA voiced an awakening commitment to arts education. A selected group of seven school board members from across the nation was asked to participate in a colloquium entitled Arts Education Advocacy, designed to build increased understanding of and support for the arts in education.* The colloquium provided an open forum to delve into ways by which educational groups outside the arts, but closely involved with the determination of educational policy and administration, can be more direct advocates for the arts in education. Other cooperating organizations were the National Association of Elementary School Principals (NAESP), the American Association of School Administrators (AASA), the National Association of Secondary School Principals (NASSP), and the Council of Chief State School Officers (CCSSO).

One of the highlights of the colloquium was the presentation and discussion of research data which demonstrates the value of the arts in dramatic ways. The undeniable conclusion of recent studies of newly-designed and implemented arts programs: ***The arts make a difference***—in individual pupils and in whole schools. The results of several federally-funded arts programs showed improved student work in other subjects as well as in attendance records of both teachers and pupils. (See *Arts Education Advocacy* published by the Alliance for Arts Education, 1976).

"NSBA's presence in the project was key," said J. Theodore Anderson,** assistant executive director of the National Art Education Association, one of the sponsoring organizations for Arts Education Advocacy. "The fundamental control over the public schools," he said, "resides in the local boards of education, whose policymaking processes provide opportunities for citizen participation,

* Arts Education Advocacy grew out of a small grant from the Office of Education to the Music Educators National Conference (MENC), the National Art Education Association (NAEA), the National Dance Association (NDA), and the American Theatre Association (ATA), who sponsored five seminars on promoting the arts in education.

** in an interview with NSBA Research in November 1977.

and opportunities to shape the substance of education. In determining what role the arts will have in all of that, it is essential that boards are informed so that these curriculum decisions will be *active* ones, rather than boards passively letting the chips fall where they may, cutting out art programs when money is tight, because it's the easy thing to do.

"Too many school people," continued Anderson, "look to 'interim goals' in education: minimal competencies, levels of skills development necessary for graduation and promotion. They should be looking to 'end goals'—educating people for life. (Art is an important survival skill, too. And often, individuals who graduated as valedictorians are less 'successful' than those who fared badly academically).

"The *real* goals of an art program, the ramifications that art can have, are cloudy in most people's minds. Our goal is to change that—to persuade decisionmakers that art experiences *make a difference*. Art is one of the few areas where creativity is allowed, where independent, divergent thinking is developed and encouraged. Art is for everybody, just as reading and arithmetic are. To take away art would be to give children a *fragmented* education. And that is tragic."

To date, however, the concept of aesthetic education as a major branch of the curriculum comparable to the natural sciences or the social sciences has not been widely accepted, even though particular schools or school systems may have developed outstanding programs in one or more of the arts.

But there are many who would change that scheme.

NSBA's representatives to the Arts Education Advocacy Project spoke strongly in favor of integrating the arts "into the curriculum as essential elements," also advocating that "all arts including theatre and dance be a part of any art curriculum for today's schools." They urged more visibility for the concept of aesthetic education as a major part of the curriculum.

Probably the most notable effort in the realm of arts education last year was the much-publicized final report of the blue ribbon Arts, Education, and Americans Panel. The Report, entitled *Coming to Our Senses: The Significance of the Arts for American Education*, has proven to be one of the year's most important and best-selling education books. It is probably the most comprehensive treatment to date on the state of arts education in America's public schools in 1977. For two years, a team of researchers interviewed thousands of artists and school people, visited schools, conducted studies, collected exhaustive data, and reported its findings to the Arts, Education, and Americans Panel members, distinguished for their professional experience in the field of arts education and for their concern about the way Americans live.

In his introduction to the Report, David Rockefeller, Jr., chairman of the Panel, wrote that "It is a recent notion in America that 'education' and 'arts' are important partners, but the idea is clearly gaining support and is even demonstrated by the mix of organizations which financed this Report. In an unusual collaborative gesture, the United States Office of Education and the National Endowment for the Arts, both federal agencies, became important early contributors."

The remainder of this Research Report is an NSBA-prepared digest of the much longer *Coming to Our Senses: The Significance of the Arts in American Education*. The book is available from the McGraw-Hill Book Company.

Its original 334 pages have been condensed by deleting several chapters which focus on art in higher education, the history of art education, and non-school sources of art education. In addition, the Introduction and other chapters have been shortened and many illustrations and photographs have been deleted. We have concentrated, instead, on what is being done in the public schools—both elementary and secondary—and on the teaching of art. Also, those recommendations of the Panel which speak directly to public school people have been included.

The Arts: Central to All Learning

American education exaggerates the importance of words as transmitters of information. The fact is we send and receive a torrent of other information through our eyes, our ears, our skin, and our palate. Through the arts we can learn to see our environment more clearly; to sense its color, song, and dance; and to preserve its life and quality.

This Panel supports the concept of "basic education," but maintains that the arts, properly taught, are basic to individual development since they, more than any other subject, awaken all the senses. We endorse a curriculum which puts "basics" first, because the arts are basic, right at the heart of the matter. And we suggest not that reading be replaced by art but that the concept of literacy be expanded beyond word skills.

The arts provide unique ways of knowing about the world and should be central to learning for this reason alone. But it is also significant that arts education can influence two elements of human behavior which concern every teacher: discipline and motivation.

Art requires tremendous discipline—the dancer at the exercise bar, the pianist playing endless finger exercises, the meticulous editing of the filmmaker, the centering of the potter. Learning an art is learning to care passionately about tiny details as well as overall excellence.

On the other hand, the arts can bring enormous pleasure, and all of us are motivated to do what brings us pleasure. Think of school children completing a mural on the playground wall, producing a musical in the gymnasium, or videotaping a parade: these are arts experiences which can energize an entire school population and which can teach principles of design, geometry, speech, carpentry, political science, electricity, and more. A successful art experience motivates the child to look further and deeper. All schools could be galleries or supermarkets of wonderful information, but too many have become fearful, gray fortresses.

When we speak of "arts education," we mean something broader than looking at art or listening to music. We mean making art, knowing artists, and using art as a general tool of learning. To give an example, theatre education can occur when a person writes a play; performs in one; rehearses for one; studies stage movement and voice production; plans costume, set, or lighting design; takes a social studies course in which historical events are acted out by the students; reads a play or attends a performance. We call this learning in, through, and about the arts.

This Report, then seeks to demonstrate that direct creative and re-creative experience—learning in the arts—is of unique educational value. It asserts that learning about the arts is learning about the rich world of sensation, emotion, and personal expression surrounding us each day. It claims that learning through the arts has the potential to enhance one's general motivation to learn and to develop one's respect for a disciplined approach to learning.

This Report appears at a time of contradictory trends. One the one hand, the arts are flourishing as never before in America. For example, according to estimates by the National Endowment for the Arts, between 1965 and 1975, the number of professional orchestras doubled, resident profes-

sional theatres quadrupled, arts councils quintupled, and resident professional dance companies increased sevenfold![1]

On the other hand, arts education is struggling for its life. Music and art teachers are losing their jobs on a wholesale basis in some cities. Why? Because we have not made the connection between our desire for art and our need for art. Yet the resources are there, right next door. We have a profusion of superb artists, arts institutions, technology, and manifold cultural traditions—all the ingredients. The schools and their neighboring arts resources must be intertwined.

In the fifties, with a nudge from Sputnik, America recognized the central importance of science education.

In the sixties, with a lateral pass from the Kennedy clan, the nation reaffirmed that physical education was essential.

Now, in the seventies, it is time to acknowledge the power and urgency of arts education.

The Arts in Today's Elementary Schools

The body of this chapter deals with learning in the elementary schools.

We cannot write the Report from the child's point of view. Nor are children the public to whom we address it. But they are the focus, and the ultimate audience—not teachers, not administrators, not school boards, but children. They are the consumers, and like other large consumer groups, they have immense potential influence. After all, in our elementary schools there are 34.4 million of them.[2]

John Goodlad of the University of California at Los Angeles, author of *Dynamics of Educational Change*, told the Panel that preliminary studies show that "although among students art ranks at the top in regard to their satisfaction . . . . when they are asked to rate the subjects as to which is the most important, arts are placed near the bottom."

If arts are the things children like the best, who persuades them they are least important? Their parents? Their teachers? The media? Who else is there for them to listen to? There are, in fact, all sorts of pressures at work to persuade the child that what he likes he shouldn't like. Maxine Greene, professor of philosophy and education at Columbia Teachers College, called the Panel's attention to another influence, perhaps a hidden one, which suggests that the arts are, for many persons, mysteriously subversive. Those who know little about the arts may fear that contact with art or artists will have an unwholesome effect on people's lives. For all the protestations about the joys, the uplifting qualities to be found in the arts, there is some fear (usually inarticulate) that the arts may tap regions of darkness, ambiguity, and strange kinds of spontaneity in human beings. This anxiety, often deep-rooted, must be combated in the schools.

The Panel reviewed the issue from various angles. "The artist is generally looked upon as someone outside the conservative system," said one member. The average parent is afraid that if his child gets into an arts program, he or she "will smoke marijuana or who knows what else." Another voice corroborated: "The fundamental temper of the country is conservative. The arts spell trouble because they encourage people to think originally, and outside conventional norms." Many parents, it was claimed, are afraid that "my children are going to think things that I can't comprehend, that they will be drawn away from the line of thinking that I've been taught is right." The Panel concluded that "We have to reassure people that there is a need for this kind of innovative thinking. . . . If we are going to improve the quality of life, then we need to have people around who are capable of innovative solutions."

Working at cross-purposes

A 1975 Gallup poll on education found that a majority of parents would prefer to send their children to schools which place emphasis on the Three R's and offer strict discipline. Only 33 percent of the public thought it important to "know something about the history of mankind, the great leaders in art and literature." The majority considered the main purpose of schools "to prepare

students to get jobs and to advance in the business and professional world."[3]

Yet a Harris poll taken about the same time found that 89 percent of the nation's population felt that "the arts are important to the quality of life" in their communities. Moreover, most of the public thought that the schools should be offering even more courses in the arts: 94 percent of the public felt that playing a musical instrument should be taught: 92 percent held that weaving, woodworking, pottery, and other crafts should be taught.[4]

Thus, the American people do appear to believe the arts are important, but simultaneously they are hard put to reconcile that view with their conviction that the schools should concentrate on reading, writing, and arithmetic.

The nation's elementary schools have responded to these conflicting views by generally maintaining a highly structured, traditional approach emphasizing "practical" subjects. Most elementary schools have grouped children into grades on the basis of age and intellectual achievement, with each grade taught by a single teacher in a self-contained classroom. Though specialists are sometimes introduced to teach music, art, and physical education, the arts have tended to receive limited time and limited resources. Schools continue to look approximately as they were first created in the cities: graded and segmented into priorities which do not include the arts. With its tradition of pragmatism, the American public is more committed to getting direct results (in terms of the Three R's) than to developing the means which produce results; probably it is assumed the arts can only get in the way.*

Status of the arts: sideshow or center ring?

The question of the most effective use of the arts in elementary schools has been much debated and elicits many shades of opinion. But out of these debates the Panel has distilled five major categories of involvement, which will help some schools to define where they now stand, and where they might prefer to stand.

Category One: The arts are regarded as unessential frills. This, we regretfully report, describes the present status of the arts in most American elementary schools, a position which is borne out by a survey of existing literature on the subject. Evidence of this attitude can be found in *Elementary Education in the Seventies,* a book of readings which attempts to present a forward-looking and progressive view of educational alternatives. Only 6 of its 579 pages are devoted to anything remotely related to the arts, and even those pages are confined to discussing a scientific study of the poetry which appeals to children.[5]

The curriculum guides issued by various state and local education authorities illustrate how tentative and uncertain are the prescriptions in the arts compared with the clarity of those in math and languages. Thirty-nine states require that art be taught from kindergarten through sixth grade, and five more recommend it.[6] Specific time allocations for art and music are also recommended in many states, but an evaluation of the overall effectiveness of a school is not usually based on its effectiveness in dealing with the arts.

Schoolteachers and administrators are inevitably most concerned about the goals set by their supervisors and the public. Although we have noted that the public places considerable value on the arts as a contributor to "the good life," this same public rarely requests arts education as a necessary area of instruction in the schools.

Category Two: The arts are included as an enrichment to the main business of the school. While most school districts reflect the "frill" attitude, curriculum bulletins may take the view of category two. In this instance, national songs and pieces of thematic music are used to illustrate the subject matter of social studies. Facts and events studied in other fields provide subject matter for drawing and painting. Dramatizations are used to explain historical events and make more vivid the life of people in other countries. But we haven't moved far beyond 1874, the year a U.S. Bureau of Education bulletin admitted that "the end

* In several pages not reproduced here, the Panel reviews the observations of child psychology that growth and interest in the arts parallels the general growth and development of children. Next the Panel takes note that certain teaching strategies of recent years tend to make introduction of arts into elementary schools easier: open education, the ungraded school, and team teaching. Each, because it adds flexibility to the use of time or staff or space in elementary schools, makes it possible to mingle art instruction with other instruction.

sought is not to enable a scholar to draw a pretty picture, but to so train the hand and eye that he may be better fitted to become a breadwinner."

Category Three: The arts are regarded as an important though minor part of the curriculum. More progressive curriculum developers may consider the arts in this category. A number of projects have raised the arts to a distinct, although minor, place in the curriculum. For example, the Mineola (New York) Arts Project begun in 1969 was one of the first to incorporate into the curriculum a substantial number of visits to museums, concerts, and other cultural activities and institutions. Resident artists were placed in some schools, and programs were established which ensured that children would have some contact with works of art.

The director of music and coordinator of the arts was responsible for coordination of the Arts Events Program and its operational aspects. The project included two types of teacher education: training in curriculum development was provided, and workshops and conferences were held to build interest and participation in the arts among all the teachers in the district.

Category Four: The arts are considered equal in importance to other subjects, as a guiding focus in the curriculum or in the context of interdisciplinary learning. The pilot project SEARCH (Search for Education through the Arts, Related Content and the Humanities) was started in New York State in 1971 as an effort to restore the balance of arts and humanities to an overly technological society. Six school districts were selected as pilot areas and each implemented the project in its own manner. For instance, Greece Central School District provided artist-led workshops for students, Fredonia integrated the arts with basic subjects, and Millbrook's Allan Place School faculty received training in aesthetic education strategies.

Utica, the largest district involved in SEARCH, had as its goal the building of a new K–12 curriculum using the arts. Therefore it chose to use its funds for teacher preparation courses, which concentrated on the philosophies behind Project SEARCH.

Filmmakers and poets served as artists in residence and learning resources; and workshops were offered in the use of media and packaged materials. As a result, 75 teacher-developed curriculum units were published as models. Among these was a unit on impressionism which used music, art, social studies, and English; and a first-grade unit on weather which included language arts, history, music, social studies, and mathematics. Although SEARCH officially ended in June of 1975, all 22 schools in the Utica district continued the implementation of this program during the following school year, with every intention of continuing on a permanent basis.

The Governor Mifflin School District, adjacent to the town of Reading, is included in the state of Pennsylvania's Comprehensive Program in the Arts. This program views art, dance, drama, filmmaking, photography, music, and writing as basic to education, and an effort is made to place them throughout the curriculum. Arts are studied both as discrete disciplines and in interdisciplinary approaches. Packets of materials including films, reproductions of art works, and music are organized around a number of themes (for example, texture, sound and light, animals, events in American history). These interdisciplinary materials are used for several weeks to a month, depending upon the depth of study. The Middle School includes a well-equipped art studio, an electronic piano studio, and a large room for teaching guitar and other instrumental music.

Category Five: The arts are regarded as the core around which the curriculum is built and from which science and social studies are derived. This ideal has been advocated by Sir Herbert Read, philosopher and art critic, but few schools have used this approach long enough to prove anything.

Although it has been in existence only since 1974–75 and therefore is not yet subject to long-term assessment, the Magnet Arts school in Eugene, Oregon, regards the arts as the core of its curriculum.

The basic premise of the school is that the arts are instrumental in teaching basic skills, as well as in furthering individual development. With the goal of stimulating the child's visual, aural, and kinetic senses, the arts are not only enjoyed for themselves, but also used to teach other disciplines. Reading, writing, and mathematics are all

taught through dance, drama, music, and art. Science and social studies are interwoven with the arts in relevant ways. Classes are flexible in size and age groupings. The 150 students are involved in various interest groups which meet three times weekly, and with projects that encompass four-week time blocks. Each classroom teacher is an expert in one or more of the arts, and the school also makes use of artists in residence, community arts specialists, parents, and university volunteers. The school expects that the rate of learning will be equal to that of a regular school program; students achieved good reading and math scores in citywide tests in September 1976.[7]

Arts as individual disciplines

The arts can be found in the schools today at varying stages of acceptance. Following is a description of each one's place in the curriculum, with a view of present practices in general, and a glance at the most significant trends for the future.

Drama

Place in the curriculum

Schools are displaying growing interest in drama, although it is rarely found as a separate subject.

Present practices

Drama in the elementary school is often taught by a classroom teacher with special interest in theatre; and school plays are given in the auditorium or cafeteria to celebrate holidays or special occasions. It is sometimes used to amplify other subjects, for example, to dramatize topics in social studies. In some instances, role playing may be used for its therapeutic value. Theatre classes for elementary school children are more likely to be found in community or regional theatres than in the schools.

Recent trends

The use of creative dramatics is growing in importance.*

In the last 10 years, there has been an increase in the number of universities offering inservice and pre-service courses in creative dramatics for teachers.

A few states have ruled that creative dramatics must be part of the elementary school day, along with music, art, and physical education. This has made a significant difference, and teachers have shown greater interest in its use.

There is more demand for drama specialists who are used as resources for the classroom teacher.

The Artists-in-Schools program of the National Endowment for the Arts has increased the number of theatre groups which perform in elementary schools.

Visual Arts

Place in the curriculum

Visual arts are acknowledged and acceptable. They are seen by administrators, teachers, and curriculum planners as a desirable part of the child's school experiences. However, they may be removed in favor of more "basic" activities.

Present practices

An art program in the elementary school usually stresses process, and appears in two forms. The first is an exploration of varied art materials with minimal teacher intervention; the second is a project approach in which students are shown step-by-step procedures to create an art product. Art is used as an instrument to help children represent social studies and science concepts, and to symbolize their historical and cultural heritage—for example, drawing turkeys and Indians at Thanksgiving.

Typical goals of school administrators

1. Elementary school art should exist only for the pleasure and enjoyment of the children; it has "fun" value.
2. Art can be taught by the classroom teacher.†
3. Art activities keep children quiet and occupied in the time available between other subjects.

* Creative dramatics is a movement started in the 1920s by Winifred Ward at Northwestern University, and carried on by Geraldine Brain Siks and others. The improvisational work of Viola Spolin, as well as the British methods exemplified by Brian Way, have helped stimulate creative drama in schools.

† The National Art Education Association has recommended that art be taught by a specialist, with each child receiving a minimum of 100 minutes per week in a specially equipped art room, plus supplementary experiences in the regular classroom.

Recent trends

Art is used as motivation for learning basic skills, for example, reading.

Visual arts are becoming part of interrelated arts and interdisciplinary approaches.

Visual arts are being strengthened with the acceptance of "aesthetic education" in the curriculum.

Art activities which sensitize children to their environment can be found in a few schools.

Music

Place in the curriculum

Music is acknowledged and acceptable. It is seen by administrators, teachers, and curriculum planners as a desirable part of the child's school experience. However, it may be removed in favor of more "basic" activities.

Present practices

A music program in the elementary school usually consists of singing, rhythmic exercises, listening, instrumental study, and school assembly performances with supplementary performances by professionals inside and outside the school. In some cases, students are expected to recognize the concepts of melody, harmony, form, and rhythm.

Typical goals of school administrators

1. Elementary school music should exist only for the enjoyment and pleasure of the children; it helps them to relax.
2. Music can be taught just as well by classroom teachers as by specialists.‡
3. Music lessons can help transmit the culture and heritage of the nation and should be correlated with American history.
4. On the elementary level, all children should have exposure to music; and music skills should be taught in an ordered and sequential manner.

‡ The Music Educators National Conference recommended in 1972 that elementary music be taught by a specialist, with each child receiving music instruction in the classroom for a minimum of ninety minutes per week. Most districts do not come close to fulfilling these minimum recommendations.

It should be noted that the goals of administrators listed above do not agree with the typical goals of music specialists; and that there is great controversy within the field of music education itself between traditionalists and innovators.

Recent trends

There is more emphasis on creative music making and improvisation.

Music is being strengthened with the acceptance of "aesthetic education" in the curriculum.

There is a broadening of the curriculum to include a wider range of music: electronic, contemporary, ethnic, popular, and American.

Music is becoming part of interrelated arts and interdisciplinary approaches.

Work is being done on the absorption and adaptation of foreign methodologies, such as those of Orff, Kodaly, and Suzuki, for use in American schools. (A New York State Education Department report suggests that these approaches can be successfully fused to provide a foundation for a total music curriculum from the nursery to the secondary school.[8]

Dance

Place in the curriculum

Dance is not recognized as a separate subject, but is beginning to establish itself and is gaining momentum. At present, dance is seen as part of the formal physical education program and is taught by the physical education teacher or classroom teacher (if either one is interested and/or knowledgeable). It constitutes only 10 percent of the physical education program, and working space (such as the cafeteria) is often unsuitable.*

*State curriculum guides generally lack any clear-cut design for using movement and dance in the total development of children, although a task force from the National Dance Association surveyed the status of dance in the elementary school and produced a set of guidelines in 1970.[9] In 1972, the American Association for Health, Physical Education, and Recreation published a description of suitable dance facilities[10]; and in 1973, the findings of a national conference on preparing the elementary dance specialist.[11]

Present practices

An elementary school dance program usually consists of dancing games and folk and square dances. Activities such as gymnastics and calisthenics are often included as part of the dance program.

Fundamental movement, rhythm games and activities, and folk dance are common at the kindergarten through third grade level.
Rhythmic activities (for example, rope skipping), and folk and square dance are common at the fourth through sixth grade level.
Movement exercises with an emphasis on problem solving can be found in some schools.

Recent trends

Innovative projects developed in the last decade (for example, IMPACT) have been instrumental in bringing dance into the public schools.

The demand for dance in the schools has been increased by the Dance Component residencies of the Artists-in-Schools program of the National Endowment for the Arts.

There is greater acceptance for creative movement as a separate subject, and increased use of the movement specialist.

Dance is becoming part of interrelated arts and interdisciplinary approaches.

Media–Film, Video, and Photography

Place in the curriculum

Media programs are beginning to establish a foothold. However, they are present only in isolated spots, and even there are viewed as a minor subject.

Present practices

Where media programs exist, they are used in several ways:

As an art form—a way of learning and exploring in their own right, including the use of film animation and photographic narratives.

As an adjunct to the teaching of other subjects (for example, literature, social studies, and science).

As a way of overcoming basic learning problems, such as lack of motivation for reading.

Film animation and photography are popular activities, since many teachers are familiar with animation skills, and photographic equipment is readily available.

Recent trends

There is growing acceptance of media activities as part of the school curriculum. School administrators and teachers are becoming more aware of the media's pervasive influence, especially television's impact on the child's values.

The rapid growth of the Film Component of the Artists-in-Schools program has acted as a stimulus to this acceptance.

The various media are moving from their "special" category into their natural place as one of the standard art forms.

Creative Writing

Place in the curriculum

Children's writing occupies a peculiar place in elementary school curricula. Although it is a customary activity in most schools, little attention has been paid to actual content or its significance for the child's imaginative growth. A slightly higher proportion of schools give attention to creative writing now than 50 years ago. It is doubtful that 10 percent of all schools give time consistently to anything resembling creative writing.

Present practices

Emphasis is placed on factual writing (essays, descriptions) with almost no importance given to imaginative or poetic writing.

Children are asked to write imaginative material on an assigned topic, and the work is evaluated chiefly on the basis of handwriting, grammar, spelling, and sentence structure.

In the past 20 years, most textbooks have remained static, teaching correct usage, outlining skills, and the creation of topical sentences. These textbooks give little help to teachers who want to teach creative writing.¶

¶ Although a language arts course is required in teacher education in most states, the amount of time given to the teaching of creative writing is minimal, and attention is focused on spelling, handwriting, and grammar. In 1960–61,[12] the National Council of Teachers of English published its first bulletin on research in creative writing (although this had been done on an informal basis before), and more recently (1976) published guidelines for classroom use.[13]

The essential purpose of writing is often obscured: children write to get a grade or to check off an assignment.

Few school newspapers are published at the elementary level; and children's writing is rarely made available to others in any form.

Recent trends

There is greater appreciation of the importance of creative writing, which is now seen as an integral part of learning to read.

The Poetry Component of the National Endowment for the Arts, which sends professional writers to conduct writing programs in schools, has had selective success nationwide, and many different approaches to teaching poetry in the schools have been developed.

There is an increased interest in researching the process of poetic composition.

Some inner-city schools, most notably New York and Chicago, have done very innovative work with creative writing.

Packaged learning: classroom stimulants and supplements

Although there are more than a dozen federally funded research and development educational laboratories located across the country, only two are actively involved in curriculum development in the arts. Starting with a 1964 pilot project in the University City, Missouri, schools, the Central Midwestern Regional Laboratory (CEMREL, Inc.) of St. Louis has utilized the talents of both artists and teachers to design an Aesthetic Education Program. CEMREL has created and distributed instructional packages which teachers can adapt to the particular needs of their pupils. Printed materials, tapes, films, games, and puzzles may all be part of a package. These materials have gained wide currency and are now being used on an experimental basis in 21 states and over 70 school systems.

The Southwestern Regional Laboratory (SWRL), located in Los Alamitos, California, has spent three years developing materials in art criticism, aimed at training elementary and secondary teachers to discuss art objects with students, and to make them more perceptive about, and appreciative of, works of art. Now operating in 90 school districts, this program has met with general enthusiasm.

The arts in a humanities framework accentuate the series of learning materials for elementary grades entitled *Self-Expression and Conduct: The Humanities.*[14] The materials fit into both interdisciplinary and related arts programs, and use texts, records, activity kits, self-initiated pupil learning activities, and sound filmstrips. The texts and teachers' manuals encourage both convergent and divergent thinking.

Another set of materials, called *Visual Sources for Learning,*[15] contains teacher guides and related slides, and introduces larger themes like Man and Society with its subthemes: Portraits, Family, Work, Recreation and Sport, Performers and Masks. The art projects are followed by suggested activities for math, social studies, and writing. Classroom teachers can thus choose what they want, can expand or interrelate themes, and can work with the art teacher or with other teachers in the schools.

Most significantly, all these learning kits, packaged materials, and guides offer teachers an opportunity to link one field with another. The goal which unifies and characterizes the innovative curricular approaches we have discussed is helping children grow, helping them to realize their potential and to express their innate humanness.

The Arts in Today's Secondary Schools

Changes in secondary education

In recent years, a number of social forces have converged to alter the consciousness of American society. The nation has undergone major transitions in its ideas about women and minorities, about the individual's commitment to his work, to his country, and to other people. These social currents have directly challenged the ideas on which the nation's educational system rested. Much of this challenge has been keenly felt in urban secondary schools.

Since 1972, a number of prestigious reports aimed at reforming the high schools have appeared. Some of their recommendations have included an academic day of two to four hours with every adolescent involved in one or more programs outside of the high school; an extension of the range of nonformal educational opportunities for credit; and specialized high schools with no more than 500 students, several of which may be attended simultaneously by students. They have also recommended that schools be integrated with communities so that the physical and human resources of both could be tapped to mutual benefit. Work-study programs, citizenship education, and aesthetic education have been proposed as areas for which nonschool agencies, in coordination with the high schools, should be given greater responsibility.[16]

In response to demands for change, some secondary schools have greatly increased students' alternatives both in content and structure. Innovative programs now exist in urban, rural, small town, and suburban communities for all levels of ability and socioeconomic backgrounds, and for various racial and ethnic groups. Some programs have a strong career education emphasis; others have a large commitment to the arts and humanities. Attempts have been made to match instructional approaches to individual needs by varying teaching methods, content, setting, and grading system.

Some schools offer more elective or short-term courses. Others also permit credit for work-study experiences and activities which take students outside the schools.

The structure of the high school also is being altered by experiments with "open" and "alternative" schools. Among the plans being tested are schools-without-walls, independent study, internships, and apprenticeships.

Reforms are extremely propitious for arts education, which has suffered under traditional patterns of limited time periods, compartmentalized learning, dependence on letter grading, and restricted physical mobility.

Present practices

Arts education at the secondary level reflects the philosophy of the situation in which it occurs. Since the long tradition of departmentalization creates barriers to integrative approaches, most arts programs focus on the arts as discrete entities. Where openness and interdisciplinary efforts are encouraged, arts programs are less ironclad.

The character of a course depends ultimately upon the educational philosophy, skills, and in-

terests of the teacher. In contrast to elementary schools, where arts education is often part of classroom teachers' responsibilities, music and art courses at the secondary level are taught primarily by specialists, creative writing and theatre by English teachers, dance by physical education teachers, and film by anyone who has any knowledge of the medium.

Most arts programs profess concern for the development of individuals, who are divided into two broad categories: those who will take a serious interest in the performing or creative aspects of the arts, and those who will become audience members or appreciators. The former types are expected not only to understand "about" art, but also eventually to create or perform at an acceptable professional level. While the latter may also perform or create in an art form, only minimal competence is expected, with understanding "about" art the true goal.

In the visual arts, the emphasis is on performance: the active artist is the career model, with the model of art critic or art historian considered only within the context of "humanities courses." In music, performance is reserved for those already showing some talent and persistence, with training for critic and historian reserved for students who participate in "General Music" or a humanities seminar. In the areas of writing and dramatics, the emphasis is again on performance, while criticism receives more attention in literature classes (the content of which is rarely coordinated with creative writing or drama).

Visual arts

There is a trend toward beginning visual arts instruction at the middle school level, where courses include printmaking, weaving, jewelry, sculpture, and pottery, along with drawing and painting. In some schools, all seventh grade students must take visual arts and an introduction to general music; eighth and ninth graders may take art, music, industrial arts, or home economics as electives. In most schools there is a division between "arts" (drawing, painting, printmaking) and "crafts" (pottery, sculpture, jewelry, weaving).

By the time students have entered senior high school, the visual arts are elective. Courses depend upon number of staff, their interests and training, and the availability of special equipment. In the large comprehensive high school, there is usually an "introductory art" course on elementary principles of color and design, drawing, painting, and possibly mono-printing or silk-screening. Students may proceed to advanced design, mechanical drawing, crafts, wood or metal sculpture, and advanced painting and drawing classes. However, in many high schools, more than half the students enrolled in so-called "advanced" courses have such rudimentary skills and such a poorly developed aesthetic sense that a more appropriate classification would be "aesthetic remediation."

In well-equipped high schools, the emphasis is almost always on studio performance and development of technical skills. Few high schools offer courses in art criticism and—despite recent encouragement to incorporate art criticism and history into the studio format—few high school teachers use this approach, except within the context of humanities or related art courses.

Traditional programs which promote an understanding of the art process are enjoyable and valuable in their own right. The average student is enriched by "hands-on" experiences, and obviously the gifted student will receive even deeper satisfactions. But too often, traditional programs do not go to the heart of the matter, which is: What is art to life? What is art to me?

What can be more relevant to the student than the physical space where so many hours are spent? The Environmental Design/Architecture course that began in January 1977 in the Irvington, New Jersey, high school is the first such course in the United States offered for credit. This activity had been in operation the previous spring as an after-school club, in which students worked to improve the environment of the classrooms and the school. Graphics were used to brighten the halls, and dogwood trees now bloom in the garden that the students created in the inner courtyard of the concrete building.

Music

According to a recent report on music programs prepared by the Music Educators National Conference:

69 percent of the students take no music at all in the four years of high school.

Only 10.4 percent of the nation's high schools require music for graduation.
88.1 percent of the high schools do not offer a major in music.
Only 4.5 percent of high school students were enrolled in general music (1972–73).

Courses in secondary schools usually consist of band (offered by 85 percent) and chorus (90 percent); about half the schools offer other kinds of instrumental and vocal instruction; about a third offer courses in general music, music appreciation, theory, and harmony; and a small percentage offer courses in composition and group instruction in piano or guitar.[17]

The Tanglewood Symposium on "Music in American Society" was held a decade ago, and among the issues discussed were the problems of the music curriculum and teaching methods in the schools. It was agreed that music should be in the basic school curriculum, that it "should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures," and that it should be available to *all*, not only the gifted few.[18] At that time, the consensus was that music in the high school did not meet the needs of the adolescent student.

Since then, innovative programs in music education have begun to appear. In Kenwood High School on Chicago's South Side, for instance, the program has its band, orchestra, and chorus, but it also has an electronic music course; early morning jazz, rock, and soul sessions; and after-school piano and guitar classes. Music students have produced a traditional opera, an original opera written by students, and a Broadway musical. Some students have appeared as soloists with the Detroit Symphony, but of more importance is the fact that in 1974, 900 students, or almost half the school population, were participating in the music program.[19]

The relevance of music to other subjects is also being recognized. Ketcham High School in Wappingers Falls, New York, has a music synthesizer which is used to teach theory and composition. It has also been used in the physics lab to analyze sound, in the creative writing class, and in calculus classes to discuss the mathematics of harmonics.[20]

In spite of such efforts, the results of 186,406 questionnaires sent by the Cooperative Institutional Research Program to college freshmen at 366 institutions (a total student population of 1.67 million) showed that about 80 percent felt their high school art and music programs had been unsatisfactory.[21]

Creative writing and theatre

In most secondary schools, creative writing and theatre activities are administered by the English department. The trend in innovative English programs is toward short electives built around student interests, with emphasis on self-motivated reading and composition. Such programs may also include film criticism and filmmaking.

Pocatello (Idaho) High School, for example, has reorganized its English program, replacing the survey courses with a broad range of shorter, more concentrated units from which students may select. Some illustrative course titles are Folk-Rock Poetry, Media Investigation, With Pen in Hand, Who Done It? Where? When? Why?, and Television Investigation.

At least 92.2 percent of American high schools are engaged in some form of theatre activity, but only a quarter (24.2 percent or approximately 6,000 out of 24,000) presented strong programs, according to Joseph Peluso's study.[22]

The typical theatre teacher has earned fewer than 12 college credits in theatre—most likely in criticism, dramatic literature, or history. Production courses were probably in directing or acting, not in technical skills or design. The theatre teacher directs the drama club, but offers no course in theatre. He or she uses ordinary classrooms in which to teach and rehearse; the productions take place in the cafeteria, with crude lighting equipment and a very low budget. Some schools offer writers' workshops, TV production, actors' studios, and courses which involve theatre-going followed by the writing of critiques. In order to provide learning experiences linked to student interests, the average high school mounts one musical, one full-length play, and a one-act play each year.

By contrast, the Evanston Township High School in Illinois has a program in theatre which involves up to 400 students. Among the arts program choices for incoming freshmen are the nine-week units in theatre/speech, public speaking, radio and television, oral interpretation, and theatre/acting. This can be followed up with such year-long courses as Acting and Stagecraft, Black Arts in Performance, or independent projects in writing or directing plays. In 1977, the students will begin to receive credit for working with artists in the community. The theatre department presents four productions each year and several more in conjunction with the music department. Smaller student works are given during the year, and the students also participate in the school's Spring Festival of Performing Arts.

The Urban Arts program in Minneapolis, Minnesota, is an example of cooperation between schools and the community. The Minneapolis Children's Theatre Company and School is one of the community resources in which junior and senior high school students (who do not necessarily wish to become professionals) may take classes. The students attend three hours a day, five days a week, and receive instruction from professional artists. Credit courses include modern dance, ballet, singing, commedia dell'arte, and theatre history. Six areas of theatre production can also be studied—lighting, sound, costuming, properties, set construction, and stage management. These studies include formal classes and practical apprenticeships. In-school residency teams, who work with public school faculties and students, are also provided. Such a team went into South High School for eight weeks in the spring of 1975; the trimester's work culminated in a professionally staged performance which grew out of improvisation, was scripted by the students, and was accompanied by student musicians.

Media

Although audiovisual materials have been used in schools for a number of years, their main function has been to augment classroom equipment. Only recently have the media been accepted as art forms and subjects in the curriculum. They are now welcomed in many urban and rural communities across the country.

In Iowa, for instance, the 350-student high school in the rural community of Jefferson has had a program in media for three years. With the help of the school administration and the audiovisual coordinator, a course in "communication" that combined English and media experience was created by an English teacher specifically for students who were not succeeding in the traditional English curriculum. Students (drawing on their own daily experience) wrote scripts, made slides and tapes, and presented their finished projects to an audience.

During the summer of the first year, both the audiovisual and English teachers took courses in media, and during the second year emphasized filmmaking in the communications course. This is the most popular English course in school, and its biggest problem is overenrollment. This happy predicament can be credited in part to a progressive school board which is very much concerned with education and receptive to innovative programs; among its projects was the installation of an artist in residence, funded first by the school and then by the local arts council.

Waterloo, Iowa, has a school system with a total enrollment of 19,000 (grades K–12). A media program which originated in one high school English department four years ago is now a joint effort of the English and art departments. Although the teachers had access to media packages, they preferred to give a course with more depth, and the result was an elective one-semester course in filmmaking. The students (grades 11–12) take a photography course first, and after the film course, may take a second semester of independent study for credit. The course has grown from one to six sections. This year students will present public service spots about their school activities on local television stations. Two other Waterloo high schools have joined the program and each one furnishes its own film and pays for processing. The three schools share equipment and an artist in residence. Inservice workshops for elementary, junior high, and high school teachers are also held during this residency.

Dance

Of all art forms, dance fares worst in the schools. In junior and senior high schools, folk and social dancing are taught as short-term units within the regular physical education classes. In large metropolitan high schools, girls may be offered modern dance.

In the last five years a number of high schools have benefited from short-term residencies by dance movement specialists or dance companies sponsored by the Artists-in-Schools program. There has been little increase, however, in the use of dance specialists as full-time staff members. Although dance performances have become more popular than ever, and though small dance companies are springing up all over the country, dance teachers at the secondary level represent less than 1 percent of all teachers.

The situation in Salt Lake City is somewhat different. Excellent personnel are available, because the University of Utah is one of the best teacher training institutions in the country for dance, preparing certified dance education majors with a Fine Arts degree. Eighteen high schools in Salt Lake City have full-time dance teachers; some have as many as three. These classes, which can be substituted for physical education, are very popular; in recent years more boys have shown interest in modern dance, and in several high schools there are all-boy and coeducational classes.

At East High School in Salt Lake City, a large weekly lecture class covers the history and theory of dance and present films and special guests. Modular scheduling allows a studio period of 1½ hours twice a week; at Cottonwood High School studio periods are three times a week. At Olympus High the Dance Production class meets daily from 1:45 to 4:00, which gives sufficient practice time for those dancers who are participating in musicals, concerts, and lecture demonstrations outside of school hours.[23]

Identifying the gifted and talented

Although a few private high schools for the talented have existed (Interlochen Arts Academy in Michigan, established in 1962, is perhaps the best known), such high schools are extremely rare in the public school system. One exception is the High School of Performing Arts in New York City (founded in 1949), which, however, is now in great difficulty because of faculty and budget cuts. There is growing tolerance, though, among educators for schools which specialize, and increasing recognition that talent need not, in the conventional sense, be intellectual. These changing attitudes have allowed the birth of a few public high schools devoted to the arts, such as the Western High School of Performing Arts in Washington, D.C., created only three years ago, and the Houston High School for the Performing and Visual Arts in Texas, which opened its doors in the fall of 1971.

Students at the Houston school combine a college preparatory academic program with their training in the arts: half of each day is given to academic subjects and the other half to professional training. The arts, whenever possible, are integrated into the study of the academic subjects (English, social studies, science, mathematics, and foreign languages). Among the arts taught are painting, drawing, sculpture, pottery, weaving, art-photography, jazz ballet, classical ballet, modern dance, theatre dance, dance history, dance production, acting, voice and diction, directing, theatre history, playwriting, costume design, lighting design, radio and television, electronic editing, closed-circuit video, and cinematography.

An erroneous impression that the arts are overpermissive is held by many people. In actuality, mastery of any art requires tremendous self-discipline. The following provisions are included in the contract which students at the Performing and Visual Arts high school in Houston are asked to sign:[24]

1. I understand that it is my responsibility to attend school daily, to arrive promptly, and to remain throughout the scheduled hours.
2. I will cooperate with the teachers, professionals, and my fellow students by conducting myself in a mature manner, giving respect to all persons.
3. It is my responsibility to complete all required work; I also understand that I shall be expected to work independently. I recognize that it is equally important to achieve in the academic areas as well as in the arts.
4. I will respect and care for all equipment, supplies, and the school property offered for my use.
5. I understand that if I choose to leave or if I am asked to leave this school for any reason, I may not re-enter.

There is strong community support for the school; during the 1972–73 school year for instance, groups from the school participated in more than 100 performances in Houston and nearby communities. In addition to those who plan professional careers in the fine arts and technically related fields, many of the students

are planning careers as arts teachers because of their school experiences.

Community resources can also help the gifted student. For instance, Fargo, North Dakota, used ESEA Title III funding to provide tutoring by local musicians and artists for 40 gifted high school juniors and seniors. These classes are held in a Creative Arts Center, where dance and drama students will soon have the same opportunities.

The Nassau County, New York, Board of Cooperative Educational Services (BOCES) operates a Cultural Arts Center for the 44 school districts which have secondary school programs. Talented public high school students who wish to become professionals can enter an intensive program not available in their local school districts. The center prepares students of vocal and instrumental music, drama, dance, and art for advanced placement in undergraduate schools of fine and performing arts. They spend half a day in their home schools on academic studies and the other half at the center. The daily instruction given by a small group of specialists is augmented by part-time teachers who are respected performing artists.

There are some young people who know they want to become artists with the same assurance that others know they want to become doctors. In fields such as music and dance, continuous training is of the utmost importance. Many students have been forced to drop out of high school in order to continue professional study. However, if there is no special high school or district center available, a study program with the nearest professional school can sometimes be arranged.

Independent study programs are not unusual at the Teaneck, New Jersey, High School, but now, for the first time, this type of program has been prepared for a dance student. The student, who had a straight A average, wanted to continue her academic education along with her studies at the School of American Ballet. Arrangements were made for mornings to be spent in Teaneck and afternoons at the ballet school in New York City; academic credit was given for her work in ballet. This type of program requires the cooperation of an accredited professional school as well as supervision and evaluation by a qualified teacher from the school district who will work with the outside instructor.

Many people are unaware that "special education" has always included the gifted and talented as well as the physically handicapped, the emotionally disturbed, and the mentally retarded. Schools are now legally bound to provide for the handicapped, non-English-speaking, and so on. For too long, the gifted and talented have been left to find their own way; it must be recognized that these students are also entitled to the free public education offered to all others.

Humanities, related arts, and aesthetic education

There has been a strong grass-roots attempt to integrate the arts with other subject areas, and many innovative programs have resulted. Two types of interdisciplinary courses have become quite prevalent in secondary schools over the past 15 years. The first, the humanities course, focuses on the condition of man, using the historical, sociological, literary, and artistic aspects of his development. The second type, the related arts course, is concerned with concepts and principles that appear to be common to various forms of artistic expression.

Before the 1960s, interdisciplinary courses in secondary schools were considered innovative and were relatively few in number. By the end of the sixties, some 325 schools in 22 states (principally in Illinois, Iowa, Florida, New York, California, and Pennsylvania) offered humanities and related arts courses.[25]

The Humanities Task Force of the Minnesota State Department of Education prepared guidelines in 1973–74 for secondary schools wishing to incorporate this type of program. Ten members of the task force were teachers from Minnesota high schools. Curriculum models were created with sample themes like "Man's Search for God: A World View," which explored literature, music, art, architecture, and was reinforced by films and written materials. Teachers throughout the state were asked to review, evaluate, change, and use the guidelines in their own ways. Among the "cautions and pitfalls" mentioned in the guidelines was the following statement:

> The course taught by each teacher must be for *his* students, in *his* school, in *his* community. It must try to reach *each* student's needs and develop *each* student's potential to the extent that this is possible. No course, however excellently developed, can be lifted from its native soil and transplanted whole.[26]

The interdisciplinary humanities courses may take a chronological, a thematic, an art elements approach, or any combination of these. Gene Wenner, program associate, Arts in Education Programs, The JDR 3rd Fund, has suggested some of their potential pitfalls. For instance, the teacher must be careful not to interfere with the student's aesthetic experience by explaining what a work of art "means" before the student experiences it for himself. The teacher must also be careful to avoid forcing or fabricating superficial relationships among the arts. A "line," for instance, may be identified as an element in music or art, but the concepts of visual line and temporal line do not have parallel meanings. If students lack skills in listening, seeing, moving, or in creative expression, there are many possibilities for conceptual confusion.

Aesthetic education has recently captured the attention of secondary school arts teachers. The arts programs of Pennsylvania, a pioneer in developing the total arts concept, are coordinated by the fine arts division of the state's education department. The curriculum goal for senior high schools is the interrelationship of art, music, dance, and theatre.

The status of arts education in secondary schools

While it has seemed inevitable to many observers that arts education endured a contraction along with other curricular areas, a survey conducted for this project by the Association for Supervision and Curriculum Development 1975–76 indicates that these cuts have been less widespread than expected.

This survey asked 125 secondary school principals to collect data on changes in the number of arts courses offered, student time spent in the arts, and monies allocated to arts education. Of the 100 principals who responded, 59 agreed with the proposition that there has been an increase in the importance of the arts in education. Only one person noted a decrease.

On the district level 535 persons were asked to analyze changes in personnel, instructional materials, and money allocated to curriculum development activities. Of the 345 persons who responded, 52 percent felt there had been no change, 32 percent believed there was an increase, and only about 10 percent said there had been a decrease.

The same questions were also put to the state school officers regarding the three administrative levels of secondary schools, middle schools, and elementary schools. The officers of 49 states and 3 territories responded in an almost identical manner to those at the district level. (Officers noted, however, that they were providing educated guesses because data had not been collected in their states on these questions.)

While it may be too early to draw any definitive conclusion, it appears that the level of arts education in secondary schools has not been seriously eroded despite declining enrollments and the recession of the early 1970s. However, this lack of erosion is not necessarily an encouraging sign, when the status quo itself has been unsatisfactory. There are approximately 24,000 public high schools in the United States; innovative or exemplary programs in one or more of the arts are to be found in very few of them. Panel witness Kathryn Bloom, director of the Arts in Education Program, The JDR 3rd Fund, claims that not more than 20 percent of the high school population elects even one course in music or art. Thus, while there are about 14 million secondary students, some 11 million may have *no exposure whatever to such courses*. Although students with special abilities may be encouraged and satisfied, the other 80 percent fail to experience the importance of the arts in their own education or their own lives.[27]

This saga of the arts in our high schools has dwelt on many encouraging innovations that have lifted the horizons of secondary teachers, their students, and the educational community in general. But before the reader becomes too encouraged by these signs of progress and enlightenment, it is wise to remember that the exceptions are more heartening than the rule, and that for every one of our teenagers who is participating in "arts experiences" one way or another, three are not.

The People Behind the Curriculum

Who shall teach the arts?

The question of who shall teach the arts, and with what training, is a lively one. Should the arts be taught by specialists or by generalists? Should the age level of the student determine this? If so, at what age should a change occur? Are arts for all young people or only for those with special interest or talent? Does this affect the kind of teacher needed? Should the emphasis in teaching be directed toward theory, appreciation, and history or toward participation in creative arts experiences? There can be no simple answers. Although a number of elementary schools have the services of arts specialists, 90 percent of elementary school arts are taught by classroom teachers.[28] Thirty-seven states place responsibility for teaching arts on their shoulders, while only four states expect specialists to perform this function at the elementary level. These already hard-pressed elementary classroom teachers—of whom there are 1,300,000—may have but a limited interest in the arts. "Many are scared to death of them," is Panel witness John Goodlad's phrase. More distressingly, they may be inadequately trained to teach the arts. Prospective classroom teachers in 30 percent of the nation's colleges may receive certification without having taken a single course in art or music, and yet they will be expected to teach these subjects. Arts courses offered to elementary classroom teachers, in addition to readings and lecture methods, typically consist of a survey of arts activities that might later be used with children. These courses are not designed to give first-hand experience in creation or appreciation; instead they have a methodological orientation. Thus, the teacher is encouraged to view arts teaching as dominated by the traditional graded curriculum with little emphasis on originality or a personal, individual response.

Some new directions

A number of ideas with implications for educating teachers in the arts have started to take hold in American education—among them an emphasis on creativity and self-expression, the acceptance of popular arts and ethnic arts, a new awareness of the community as an arts resource, and an increasing interest in interdisciplinary training, which combines the specialist approach with the more traditional academic curriculum. Yet on the whole, separate disciplines continue to be taught in a more or less traditional manner. No one is quite sure how to go about teaching the arts as a whole, yet most will agree that it should be done. The arts have common roots and philosophy. They share the same concerns and purposes. A multi-arts experience is unquestionably richer and more valuable than exposure to a single discipline.

But educators have only gone far enough to realize the potential a multi-arts approach might have. They ask the question: "How can the arts be combined and related, and how can they be taught?" The major obstacle to coming up with an answer seems to be those walls between the disciplines which have been created over the generations.

It is apparent that if teachers are to help students acquire valid experiences with various art forms in an interdisciplinary context, sufficient time

must be provided for team-planning, for sharing the frames of reference unique to each art, for developing goals that take into account the various levels of learners' abilities, and for developing procedures to assess student learning. To begin with, prospective teachers need to acquire interdisciplinary experiences that could enable them to participate in such collaborative teaching.

Outside pressures on schools

As we have noted, there are very real pressures affecting today's schools and those who teach in them, including a decline in school populations with an accompanying decline in the number of teachers; problems relating to re-education of the remaining teaching staff; the emergence of teacher bargaining power; the right-to-education legislation and citizens' demands that the schools meet the needs of students with special abilities, disabilities, and differing cultural backgrounds; the knowledge explosion and management of vast new stores of information; and the general financial crisis. These pressures affect all public school education including the arts, but two trends particularly relevant to the arts are a decline in the number of teachers and a growing concern for accountability.

In recent years, the accountability movement—stemming from the taxpayers' demand for a fair return on their tax dollar—has distressed the teachers who are being held accountable for what is learned in the classroom. Arts educators have special problems with this approach. While they have sought to respond to demands for accountability by painfully restructuring curricula to make results measurable, they find that their subject areas—dealing with such phenomena as feeling, aesthetic sensitivity, and musicality—are exceedingly difficult to measure.

Nevertheless, "the arts will be held accountable in the same way as any other subject," declares W. Todd Furniss, director of the Office of Academic Affairs, American Council on Education. "Unless the arts themselves develop their own accounting, somebody will do it, and the terms may not be satisfactory.[29] Panel witness John D. Sullivan, director of instruction and professional development at the National Education Association, has reminded the Panel, on the other hand, that we are dealing with human beings, not automobiles. He claims, furthermore, that accountability has not assured a quality education, that its results have not proved worthwhile in terms of the investment of personnel, pupil time, and cost.

When it comes to another handmaiden of accountability, evaluation, Araminta Little, chairperson of dance at California State University at Fullerton, observed in an interview: "Evaluation in any of the arts is always a problem because of the intangible things that happen to people during the passage of time. Skill and knowledge evaluation are possible, but other areas are problematic."

Calvin W. Taylor, professor of psychology at the University of Utah, has conducted joint research with the Bella Vista School in Salt Lake County on the many identifiable talents of children, which include such abilities as expressive talents in the arts, interpersonal relationship talents, and mathematical talents. He states that standard education utilizes only about 10-15 of these talents, and estimates that 75 percent of the 100 measurable talents found to date by basic researchers can be stimulated through arts activities.[30] However, the complexities of testing in this area and the need for long-term evaluation are indicated in the experiences of the Columbus (Ohio) IMPACT project. Reporting on the dramatic rise in test scores at Eastgate School in reading vocabulary and arithmetic concepts and computations, a local newspaper columnist observed:

> Eastgate observers believe that real change has taken place at the school, but the change did not come overnight or even in a year.
>
> Rather, the changes have evolved over a period of years and the fact that last year's test scores did not reflect this change was a disappointment to the school and evidence of just how complex is the educational process and the testing process itself.
>
> Ironically, related Evelyn Jones, Eastgate principal, an important factor in bringing about the change was the arts IMPACT program—a program which is not directly aimed at academic subjects such as reading and arithmetic.
>
> Jones explains that the arts IMPACT program was a key factor in bringing together staff, parents, and students as a team.
>
> But the arts IMPACT program is only part of what Jones described as a "long story," including several years of experimentation and "extremely hard work on the part of the staff. . . ."[31]

The intricacies of evaluation in the arts were further explored at a meeting of the American Council for the Arts in Education. The sessions revealed that there are many affirmative studies which indicate that the arts can help improve reading skills. But many important questions remained unanswered: Do all the graphs and questionnaires tell what the arts can do for a child in a personal sense? Is it true that the arts stimulate learning? Do the arts in fact make a child happier and give him a feeling of accomplishment? If the arts do these things, is the impact quantifiable and measurable? Are the appropriate methods being used in evaluation?

The sessions also stressed the need for evaluating the effect of early arts experiences on later life. And for this purpose, long-term as well as short-term studies are clearly needed.

Outside support for teachers

In the 1960s the schools were still in a period of expansion. However, in the 1970s—with the rate of population growth in the United States currently below replacement level—schools are being forced to contract. The influx of new, young staff members has almost stopped, leaving a resident staff which is getting older and, perhaps, less flexible.

Diminished school populations, reduced staff, and less financial support for schools will tend to create a static educational situation in which human and material resources are limited. How does one educate arts teachers to survive and press for more arts programs in such an environment?

"Eighty percent of the teachers who will be teaching in ten years are already in the classroom," testified Judith Aronson, chairperson for the Aesthetic Education Program at Webster College in Missouri, before the Panel. "If you ask me where we should put our money, I would say, put it into teacher re-education, inservice education, the renewal of teachers . . . . Put your money there."

Webster College in St. Louis offers an intensive re-education program for teachers who say "we have an intuitive feeling that the arts are important, but what do we do about it?" The college replies, according to Aronson, "We are not equipped to turn you into arts or music supervisors. Our purpose is to take you, a classroom teacher or even a specialist who has been trained too narrowly, open the world to you, and say, 'Look, there is a world of using your senses which enables you to enjoy the best that man has thought and done.' It is not art education that we do; it is, in a very kind of corny sense, life education."

Preliminary research indicates that experienced teachers are regularly more able to profit from in-service courses in the arts than are beginning teachers, probably because the former have mastered problems of discipline and are familiar with the existing curriculum. They are ready to try new things, while beginning teachers are just learning to function in their classrooms.

In some training programs, pre- and inservice teachers are educated together; in some, teachers from all levels participate simultaneously or team up for solving particular problems; some programs are primarily school- or district-based, with occasional consultation from university teacher educators; other programs are primarily university-based, with teachers coming to campus workshops or courses that prepare or renew their skills.

In all the programs it is apparent that extensive collaboration—teaming of personnel and pooling of resources from within and without the schools—has been necessary to achieve results. In all programs, extrinsic incentives for teachers to re-educate themselves have been built in (such as salary increments, stipends, or release time). The programs also demand a strong commitment to the arts by administrative personnel.

Looking toward the future

The view that declining enrollments are so severe as to warrant almost no training of new teachers is somewhat short-ranged and must be balanced by the view that eventually a serious shortage of teachers may result from the present recession. Many experts conclude that we already have a shortage of educational personnel since half our communities are without kindergartens; preschool education is nonexistent in most parts of the country; there are insufficient teachers trained to aid physically and mentally handicapped children; a formal structure is lacking to ful-

fill the unmet needs for continuing education of adults; many arts teachers carry too heavy a teaching load; high schools have less than one counselor for every 500 students; there are hundreds of overcrowded classrooms with resulting ineffective or shallow teacher-pupil relationships.[32] It is estimated that we need approximately 600,000 new educational personnel to bring our system up to top-quality level.[33]

As the right to education for all children becomes more firmly established, programs for bicultural and learning-disabled children will be given increased attention in budget planning for schools. The arts must compete with these programs for dollars. Arts teachers, moreover, will have to learn fresh strategies to enable children with special needs to participate in meaningful arts experience (rather than in token "handwork" experiences that have characterized much of the work in special education in the past). In addition, the emergence of a variety of community arts centers is creating new opportunities and goals for arts educators.

As we move toward a society calling for improved quality of life—one in which people start to demand satisfying work, a cleaner environment, the heightening of political consciousness, the reduction of hierarchy and bureaucracy, and greater self-development—the arts may be expected to play an important role. The implications of all these expectations for teacher education have not been considered in any significant way by planners of teacher education programs. The relationship between experiences in the arts and aspirations for personal satisfactions, for self-development, and for a higher quality lifestyle must be more fully examined and built into the rationale for teacher-education programs.

Artists as teachers

The Artists-in-Schools program of the National Endowment for the Arts is the most highly publicized and most heavily funded federal program for the arts in education. The Endowment's guidelines explain that Artists-in-Schools is a nationwide program involving the cooperative efforts of professional artists, students, parents, and teachers. Its purposes are primarily to improve children's powers of perception and their ability to express themselves creatively. Although viewed with uneasiness by some professional artists, educators, and classroom teachers, the program is praised by funding agencies, newspapers, art organizations, and many other artists.

Panelist Thomas P. Bergin, chairman of the Endowment's Artists-in-Schools Advisory Panel, presented the program in this perspective in 1974:

> At a time when the United States Office of Education has disbanded its arts and humanities program, when the National Institute of Education's attention seems elsewhere, and when many schools are dropping art and music teachers from their staffs as they slash their budgets, the Artists-in-Schools Program takes on an even greater significance.
>
> In our schools, this program still is opening avenues of perception and awareness for our children and demonstrating to education systems and to the public the great value and necessity of incorporating (not excluding) the arts into school curricula.[34]

The U.S. Office of Education, although no longer an equal partner in the program, emphasizes the relevance of Artists-in-Schools to its own educational objectives: giving children in low-income areas a greater sense of identity and pride; helping those with physical and emotional handicaps; creating school jobs for professional artists; developing student interest in arts-oriented careers; improving curriculum construction; building greater understanding among minority and racial groups; and increasing language skills.

John Biguenet, a young poet serving for four years in Arkansas as an artist-in-schools, told the Panel that long experience led him to make the following specific suggestions regarding the administration of Artists-in-Schools:

1. The artist needs a stamp of approval from a board made up of teachers, administrators, and professional artists using precise and consistent selection procedures.
2. Orientation programs including demonstrations and consultations are necessary for both artists and for school personnel (teachers and administrators).
3. The artist should remain in the school long enough to become a sustaining and fundamental influence.

A recent evaluation (1976) of the Artists-in-Schools program by the Western States Arts Foundation found that, despite some procedural problems, 96 percent of the visual artists and 98 percent of the poets responding said that they would participate again in Artists-in-Schools. And 81 percent of the teachers and 90 percent of the administrators said Yes to the question, "Do you want an artist or poet in your school next year?"[35]

In spite of the great potential in programs which use artists as teachers, each one must be fairly and rigorously evaluated, if they are to overcome the skepticism of critics like Elliot W. Eisner, professor of education and art at Stanford University. His questions about Artists-in-Schools include: Is this a fad or a significant educational breakthrough? Is this an effective use of public monies? Are the failures as well as successes carefully enough analyzed? Is elitism an inevitable corollary for a program that reaches such a small percentage of schools? If not, on what basis can the public assess the success of programs so narrow in terms of audience? Are the producers of art the best teachers of art? Eisner asks for more extensive debate about numbers of students involved, goals, assessment of the effects of the programs, evaluation of the participant's experience, flexibility of study conditions, and the artist's personality and skill as they affect his classroom communication.[36]

Perhaps some of these questions are finally being answered. There is no doubt that artists can be good teachers if they have both creative talent and an ability to communicate.

The steering committee for the Western States study concluded that the "successes far outnumber the failures and that there is an overwhelming positive response to the work of artists and poets in classrooms. It also appears that the value of Artists-in-Schools goes beyond the arts to affect other areas of learning." However, the committee emphasized that "The Artists-in-Schools Program is not a replacement for professional arts teachers and a strong arts curriculum. It is, rather, a separate and complementary experience which will contribute to the realization of the goals of arts education, as well as those of education in general.[37]

Administrators as partners for renewal/change

"Very few school administrators in the United States have a commitment to the arts or any understanding of what an arts program in the school would look like," John Goodlad told the Panel, speaking of the potential for change at the school-building level. This theme was echoed a dozen times during the Panel meetings, with regard not just to school principals, but to district superintendents, state commissioners of education, and federal officials.

It has become clear to the Panel that the difficulty of the administrator's job is compounded by attitudes in our society which affect the arts. Witness Sam Ingram, state commissioner of education in Tennessee, told the Panel that "to talk with the general public, concerned as it is with their youngsters being able to get a job and earn a living—to talk to them about significant amounts of money in the arts area before these youngsters have reached an acceptable level in the basics is almost a waste of time." And Seymour Yesner, consultant for English and humanities in the Minneapolis public schools, told the Panel that "the possessors of power within the school structure typify the values and background of the servants of industry who regard the schools as training grounds not for the rich, sensitive life, but for the workaday world." As long as the educational establishment and the public it serves persist in clinging to the belief that the arts are not basic, this problem will continue. Until the case for the arts has been won with administrators, until they are brought to agree with Panelist Frank Stanton "to get the arts into the central core of the whole program, rather than being looked upon as peripheral to the educational system," the need to increase their awareness and broaden their perspective persists

At the same time, the Panel noted the myriad problems which beset administrators during a period when financial crises are causing severe cutbacks in education budgets. In discussing the need to reallocate existing resources, Panelist Bernice Frieder pointed out that "in a period of decline, we're talking about people being laid off. The point now will be not to add people, but which people to let go first." "We must think of

a shrinking educational dollar and how it can best be spent," asserted Panelist Barry Bingham. The Panel asked: How does one first educate administrators to appreciate the values of the arts so that even with shrinking resources they will support the development of arts programs?

"We have to help the administrators," said Panel witness John Culkin, "to give them a direct nonthreatening experience where they have a chance to grow and present their ignorance in an honorable fashion. But if you have an administrator convinced of a program, that doesn't mean that it's automatically going to get into the schools. We also have to help them convince the community and the teachers."

In Neshaminy School District in Langhorne, Pennsylvania, the Arts Curriculum Committee developed its own workshops in addition to planning the curriculum. The Coordinator of Fine Arts pointed out that "we must also convince the administration and the total staff that the arts in education concept is a positive approach in developing the arts as the catalyst for directing the curriculum, and the arts are not in any way a threat to any discipline."[38] The kinds of supportive services required from administrative personnel are listed as part of the position paper of the Arts Advisory Curriculum Committee:

I. *Building administrator*

1. Develop better understanding of the arts programs by attending arts workshops, arts advisory committee meetings, frequent class visitations, inquiry, and by having arts demonstrations by arts staff members to the faculty.
2. Support the arts programs through the best possible scheduling of arts team meetings and student scheduling.
3. Support the arts programs through adequate staffing.
4. Support the arts programs through providing sufficient equipment and supplies and adequate physical facilities.
5. Support the arts programs through budget allocations which are consistent throughout the district for materials and/equipment.
6. Support a realistic and meaningful evaluation of both program and staff.

II. *Fine arts coordinator*

In addition to providing curriculum guidance and leadership, the coordinator should have a continuing role in the selection of staff, input in budget, teacher evaluation, and program implementation. This will create an effective use of the talents and knowledge of the coordinator.

III. *Supervisor of curriculum and instruction*

1. Provide continual support and commitment for the arts.
2. Clarify the responsibilities of the coordinator, staff, principals, and district in their relationship to the arts programs.[39]

The Unified Arts Program of Brookline, Massachusetts, exemplifies the techniques of staff cooperation built up by a skilled administrator hired to coordinate this integrated arts program. He convinced the superintendent that at least five years were required to develop a well-grounded arts program, and although he met with some resistance from teachers, parents, and the school committee, was able to work out his rationale: that the program is the staff; that it must be developed with existing material and financial resources; that it must not depend upon externals; that all strategies must be vigorously tested; and that the administration and staff must be prepared for long-term payoffs. He was then able to advance on several fronts: staff development, curriculum development, facilities development, administrative structure, and logistics. The director instituted an autonomous central warehouse for all arts supplies, so that teachers could order supplies and receive them the same day. The resource management system is so efficient that the supply budget has not been increased in five years and teachers are no longer frustrated by lack of arts materials. The Unified Arts effort indicates two essential ingredients for a solid arts program: first, a strong commitment by top administration that allows sufficient time, funds, and mistakes; second, a willingness to grant autonomy to leaders such as the arts coordinator so that strong management and support can be developed.

To recapitulate, one of the fundamental difficulties in developing arts-in-education programs is

the lack of arts experience among nonarts teachers and administrators and board of education members. Their lack of exposure builds a core of school personnel afraid of performing in the arts themselves and possessing little basis for critical reaction. Since administrators control the character of the educational atmosphere for both teachers and children, they must be encouraged to acquaint themselves with the benefits of an arts experience for human growth, both personally and socially.

In all the efforts at educational change through the arts which we have been examining, one can see common characteristics, among them the necessity to secure administrative support for the basic ideas and purposes of the program to be implemented. This support may take the form of policy statements; financial and material support of various incentive awards for participating teachers; the necessity for a comprehensive training strategy for teachers, supervisors, and administrators; and continued support services as a program with its inevitable problems is being implemented.

There are a variety of administrative positions related to planning and implementing arts-in-education programs, from the school principal and district superintendent to the state commissioner of education. And those most directly involved in supervising or coordinating arts programs must play a unique role, providing a new blend of administrative talents in which they combine substantive leadership in curriculum development, advocacy for arts in education in the community, and coordination of supportive services from a variety of sources. Just as there is a need for the artist-teacher, there is a need for the artist-administrator.

Beyond the Schools: Community Resources Supplement School Budgets

The role of community arts resources in arts education is a complex and controversial topic. These resources are distinct from the public schools and colleges, but they are often used to perform similar educational functions. Community arts resources include not only such arts institutions as museums, concert halls, theatres, and local arts councils but also housing agencies, neighborhood associations, folk arts groups, churches, prisons, parks departments, libraries, private arts schools, teachers, and of course artists themselves.

Types of programs

Community resources can serve education in a variety of ways. They can provide a stimulus for learning at all levels. They make resources available to adults and young people who are already motivated and desirous of managing their own education. They serve as resources which traditional schools, colleges, conservatories, and institutes can orchestrate to reinforce their own classroom and workshop programs. In addition, they are frequently, in their own right, educational institutions which offer formal learning programs.

Six major types of nonschool arts education programs have been identified on the basis of their principal functions; however, it should be noted, programs often have more than one function and sometimes have stated goals not "matched" by their actual practices. These types are:

Apprenticeship programs
Appreciation programs
Cultural identity programs
Therapeutic programs
Leisure-time programs
Quality-of-life programs

Apprenticeship programs

> . . . not every school is going to be able to provide training in music and dance, in painting and drawing or in drama and film . . . that is when you can utilize the resources in the community.
>
> John Jay Iselin, Panel member

Nonschool art agencies often provide facilities and opportunities for developing skills through apprenticeship programs. Such agencies allow students the opportunity to focus upon single subjects and activities in ways which the public schools with their myriad concerns cannot. Artists conducting classes provide living guidance for students who might otherwise see only finished art products in museums or in slide presentations. The problem with these apprenticeship programs is that they cannot be designed to serve large masses of students. Apprenticeship, however, may well provide the most effective form of arts training for the limited numbers who are accommodated.

The Mendocino (California) Art Center is a good example of an apprenticeship program. Operating on an annual budget of $180,000 drawn from membership fees and foundation support, it offers after-school art instruction workshops for elementary school children, an art gallery, and a performing arts program. It supplies in-school instruction in a variety of arts disciplines through a basic school program. The center also operates a unique three-year apprenticeship program in weaving which graduates fully qualified professional designers who may move directly into industrial positions or function as independent textile artists.

Appreciation programs

Appreciation programs, usually conducted by museums and performing groups in nonschool settings, offer the public direct experiences with art objects, artifacts, and performances. Museums, originally designed for the collection and preservation of art objects, have begun in recent years to develop methods of presenting those collections to wider audiences. Nearly 66 percent of the museums which responded to the National Endowment for the Arts' 1974 survey reported that they conducted programs for groups of children visiting the museum. And 56 percent reported that they schedule regular or occasional presentations at schools. In many communities, a field trip to the local museum is a regular part of every child's schooling.

In recent years many museums have recognized also that some children and adults find the kinds of art presented there far removed from their lives. One solution has been the "community" museums, such as the Anacostia Museum in Washington, D.C., and in New York City the Museo del Barrio and the Harlem-based Studio Museum; another is mobile museums and music programs which bring art objects and performances to the community rather than bringing the community to the institutions.

These museums are modeled after the larger cultural institutions, though they shape their programs and select their artifacts with an eye toward the particular ethnic, economic, or social characteristics of their immediate community. Their effectiveness is demonstrated by the large number of people from the neighborhood who attend the agencies' programs each year.

Cultural identity programs

Some programs take as their primary goal "bringing new insights to a community about its human condition."[40] Orrel Thompson, then director of the Akron (Ohio) Art Institute, said of the Neighborhood Arts Program, "To get dialogue, participation, community-based ideas . . . we're doing away with the studio approach. We've thrown out beginning painting and drawing courses and opened up short, four-week workshops, and gotten into jazz seminars, street theatre, and open jam sessions."[41] Likewise, Topper Carew, former director of New Thing Art and Architecture Center in Washington, D.C., advocates the use of art as "a means to make people more aware of their presence in the world, more aware of their historical origins and the vitality of their own culture."[42]

The arts programs which serve social functions, such as unification and identification, often involve the same activities as more traditional arts agencies, namely the creation and appreciation of art objects or the training of individual skills; but they do not consider these activities as the major reason for their existence.

Therapeutic programs

Therapeutic programs seek to improve or alter the outlook of particular individuals or groups through the use of the arts. Programs which see a therapeutic or remedial value in the arts are like cultural identity programs in that the arts used in an instrumental fashion to assist in the achievement of other ends. They usually are directed at older Americans, maladjusted children, prisoners, or others who have special needs.

To this end, a number of institutions are beginning to explore the possibility that long-dormant creativity in elderly persons can be awakened, revitalized, and taken to new levels. Prison arts programs in several states have been supported by the Expansion Arts Program of the National Endowment for the Arts and by a million-dollar grant from the Law Enforcement Assistance Administration.

Leisure-time activities

> Usually the major thrust of the arts is toward implanting of the skills. But I think the skills are secondary. My own theory about education is that it should not teach you how to make a living but teach you how to live.
>
> Elma Lewis, Panel witness

Art education theorists such as Dennis White and June King McFee believe our educational system lags behind other social and technological developments because it does not "prepare individuals for a lifestyle where the possibility of leisure, not work, may be the mainstay of living."[43] Unlike a century ago, most individuals in the United States today currently spend two-thirds or more of their waking hours in activities other than work.

Leisure-time programs are most often implemented through coalitions of artists with park and recreation departments, with multiple advantages accruing to both. This represents an attempt to merge administrative and philosophical creative goals.

For instance, in Waterloo, Iowa, a former football coach directs a recreation and arts center where the major visual and performing arts have found a home alongside hobby groups and civic activities. The center is equipped with a professional theatre seating 350, and with two art galleries, one of which is devoted to children's art. The staff of the center seek out school administrators, students, and teachers for advice and ideas, and provide the artists with many kinds of help, from program planning to transportation.[44]

Quality-of-life programs

Finally, the quality-of-life programs seek to counter the disjunction between art and life wherever it has grown up in this country. Many people believe that aesthetic considerations should be integrated with other elements in our everyday lives. As Edmund Carpenter of the Museum of Ethnology, Basel, Switzerland, notes:

> Life-as-art is taken for granted by preliterate peoples, many of whom have no word for it. . . . In such societies, art is invisible: it belongs to that pervasive environment which eludes perception. It serves as a means of merging the individual and his environment, not as a means of training his perception upon that environment. . . .
>
> In native societies I know first-hand, art belongs to ordinary day-to-day experiences: the way a father addressses his son, decorates his house door, butchers a pig, dances, puts on his loin cloth in the morning or addresses his guardian spirit.[45]

In an effort to capture some of that atmosphere, various institutions have attempted to demonstrate ways in which the arts may become a part of whatever else people are involved in. For example, the John Michael Kohler Arts Center in Sheboygan, Wisconsin, is a unique place where industry and the arts meet to build a better community. This Arts in Industry Program began informally when the museum was asking local corporations to provide funding for specific exhibitions. The Kohler Company, which manufactures ceramic plumbing fixtures, agreed to sponsor the first program, a national ceramics invitational in which 80 artists from across the country participated. After the exhibition, the museum sponsored a seminar on industrial methods and techniques which generated much enthusiasm and resulted in the extension of the project. Two ceramists were invited to spend a month in the factory working alongside the industrial craftsmen, learning standard production techniques and methods for increasing efficiency in glazing and firing. Other similar projects involved graduate students in a direct-learning environment with artists and industrialists.

The communities served

Whatever the nature of various arts programs, all of them must have a concept of the "community" which they hope to serve. The nature of the community, of course, must affect the decisions that have to be made concerning the location of arts resources. Most obviously, a community is composed of those who live in the same geographical area, whether it be a neighborhood, a city or a metropolitan area. But we shall also think of a community as made up of those who share common social characteristics, norms, and values.

The arts always have been both a cause and effect of the development of communal life, and often they are deeply ingrained in a community. A 1973 poll of American attitudes toward the arts taken by Louis Harris Associates indicated that 89 percent of those polled wanted facilities "like museums, theatres, and concert halls in the community," and that 50 percent felt that there were not enough "places for cultural events . . . in the community where they live." The study also indicated that 80 percent felt that cultural facilities were important "to the business and economy of the community." This view was not confined to those who used these facilities, for among nonattenders, 79 percent felt that cultural agencies were "important to the quality of life in the community."[46] Every community has cultural resources; this point must be emphasized. While not every town can have an Art Institute or a Metropolitan Opera Company, every town has something that can be developed. There are great

differences among communities in what has been developed, however.

Despite the wealth of arts resources, educators in many cities have had limited experience in their use. In such programs as Philadelphia's Parkway School, Chicago's Metropolitan High School, and other "schools without walls," cultural agencies have been sources for many of their educational activities. The Urban Gateways Program, which serves about 510 schools in the metropolitan Chicago area, represents an outstanding example of a program which facilitates the interaction between a school system and the community's arts resources. Urban Gateways supports a school program which takes children to cultural events and helps make the arts a part of a curriculum in inner-city schools; a metropolitan program, which brings art to schools in all six Chicago-area counties; a community program, which encourages adults and families to share in the artistic life of the community; a teacher training program, which sponsors teacher training workshops, art safaris, workshops in classrooms, and artists-in-residence projects.

Urban Gateways has a complex governing structure that includes educators, artists, parents, corporate representatives, and patrons of the arts. Its equally complex funding package includes support from Model Cities/Chicago Committee on Urban Opportunity (CSA), Title VII (ESEA), Comprehensive Employment and Training Act (CETA), the National Endowment for the Arts, and The Illinois Arts Council.

In smaller cities throughout the nation, arts resources are frequently less well developed. In 1966, The National Endowment for the Arts funded a three-year project in Wisconsin aimed at developing the arts in small communities. The project was conducted in five communities and concentrated upon the establishment of "regional" cultural centers where activities such as touring plays, sculpture exhibits, ceramics classes, dance concerts, and poetry readings could be presented. Study of the project's results by Maryo Ewell and Peter Ewell revealed an increased demand for art in these communities, particularly on the part of a newly mobilized, highly educated elite class. The Ewells found a tendency for women, the well-educated, white-collar workers, and professionals to become involved. Other groups tended to feel excluded; consequently, they became alienated and bitter toward the arts.[47] "The presence of an arts project in a community not previously exposed to the arts is likely to be a highly charged emotional issue, stirring up tremendous bitterness and enthusiasm. . . . It seems that towns which are the scene of a major arts endeavor become intensely polarized as a result."[48]

The Ewells concluded that an arts specialist working with all groups in a community was a necessity. And they recommended that when outside organizations are involved in the initial development or regional arts resources, they move as quickly as possible to shift responsibility to local support.

Links and cooperation

If the nation's students are to benefit fully from the wealth of resources maintained outside of schools, the kind of cooperation and planning that is needed to make an Artists-in-Schools program successful is equally crucial to the full utilization of other nonschool arts resources. Few would dispute the benefits of a cooperative program that enables a school to schedule preparatory and follow-up activities which help integrate visits to museums, and other arts resources, into the curriculum. Yet Barbara Newsom, project director of the Council on Museums and Education in the Visual Arts notes "the general listlessness of the schools in their movement toward the museum. . . . Beyond the inevitable field trip, the art museum has not been taken very seriously by the schools as a place of learning."[49]

Both artists and museum educators are finding that they can adapt school techniques for work in nonschool agencies; and the schools are learning that techniques developed elsewhere can be adapted effectively to the classroom. This type of mutually beneficial cooperation is frequently hindered by a gulf between schools and other institutions, a gulf that sometimes breeds suspicion. To date, linkages are not forged with sufficient frequency.

There are a number of examples of cooperation. In Oklahoma City, the Opening Doors Program

has established a model program for the city's fifth graders which is jointly planned by school faculty members, consultants, and the educational staff of the city's major cultural institutions.

Another example of this cooperation is provided by the Open City Project in New York City. This early childhood reading and arts project, which is supported by ESEA funds, has brought ballet dancers from The Downtown Ballet Company to workshops in the schools before and after the children attended a performance. It has involved artists such as Red Grooms in workshops with children who visited the Ruckus Exhibition, an exhibit of the artist's version of New York skyscrapers. The children, their parents, and their teachers have created their own simulated environments, guided by artists.

Resources

There are few who would doubt that arts education needs additional resources if it is to function effectively.

Specialized performing and arts production equipment such as kilns, easels, dance floors, and print shops are usually too expensive for most schools, particularly for elementary schools. Where are these resources to be found? The universities and community arts resources usually have them, but the future professional artist in the elementary and secondary school may not see these kinds of equipment until very late in his or her public schooling. Can these items benefit a child at earlier ages? Can they be useful in arts education? Can universities, artists' studios, and other arts institutions supply these to a school?

Community arts resources have put together equipment, facilities, and staff in ways which might provide models for schools, and some of these programs have combined from a variety of sources. Such combined funding packages seem to survive the faddish funding policies of some foundations, and the limited funding possibilities of government agencies. The Walnut Creek Civic Arts Center in California receives most of its funding from tuition and city funds; the Mobile, Alabama, Museum receives funding support from the board of education, and the Milwaukee Arts Center is paid for entirely out of county funds. The Cultural Education Collaborative in Massachusetts offers information and services to schools and arts organizations statewide, and is supported by a funding mix of local foundations, the state arts council, NEA, and state education funds. The Urban Arts Program in Minneapolis and the Neighborhood Arts Program in San Francisco have constructed viable funding programs which include both city and school funds. Stephen Goldstine, program director of the Neighborhood Arts Program, feels that the final test of acceptance for an alternative approach to the arts is its becoming a line item of the regular school budget.

Perhaps what is most important to note in these examples is that cooperation between schools and nonschool institutions may be a promising route for increasing the funds that are available for arts education, as well as providing new ways of learning.

In closing this description of community resources for arts education, the possibly apocryphal remark of Margaret Mead's mother may be appropriate: "I wanted my daughter to have an education, so I kept her out of school." It reminds the Panel of some of its more haunting questions: Is the job of integrating the arts into education on a nationwide basis too big for the schools? Can the schools alone provide the right environment? If not, where do we turn?

Recommendations of the Arts, Education, and Americans Panel, 1976

As a result of its two-year study, the Panel made 97 recommendations in 15 categories. Most of those 15 included two or more specific recommendations for helping to make the arts more central to each individual's learning experience, in or out of school and at every stage of life. Among those of more interest and urgent concern to school board members are those in the 11 categories defined below:

1. *Making art*. One of two recommendations of the Panel was that:

- Schools make opportunities for creative work available to all students at every level, not just to the very young, the talented, or the aspiring professional.

2. *Beyond "music and art."* Three of five recommendations of the Panel were that:

- The curriculum be expanded to include the disciplines of dance, film, drama, poetry, design, and so forth.
- Arts educators expand their definitions to incorporate newer developments such as electronic music, and to recognize art forms from other cultures. Just as jazz and folk music are now accepted as legitimate components of music, so must educators continue to be receptive to new forms in all the arts.
- Existing standardized materials be reevaluated constantly in order to meet the needs of particular student populations. Materials should be changed or amplified if they do not illuminate the students' life experiences or if they condition students to a narrow definition of acceptable forms of art.

3. *How children grow*. The Panel recommends that:

- Special workshops and inservice seminars be conducted by research teams and scholars to introduce teachers, arts specialists, artists, and curriculum developers to recent research results which deal with how children learn about the arts.
- As our knowledge in this area increases, curricula reflect the new information; evaluation of curricula relative to the child's needs be continuous; and dissemination of models developed from these studies be made available on a national basis.

4. *Teachers*. Six of eight recommendations of the Panel were that:

- All prospective classroom teachers have experience in a variety of arts and learn to relate them to each other and to other disciplines.
- Inservice arts education programs for teachers be offered either within the schools or in other appropriate locations, especially those where the arts are active. Inservice training should also be available to administrators and arts specialists, and adequate incentives should be provided for all.
- Training programs acquaint prospective and experienced teachers with community arts resources and help prepare them to utilize these resources.
- Teachers be given enough flexibility in school scheduling to enable them to offer their students much more than superficial exposure to the arts.
- Teaching positions in the arts be filled by well-qualified persons, even in the face of a decrease in the total number of teachers, and vacancies not simply be filled with unemployed teachers from other fields.
- Arts specialists have the option of being released from their teaching duties, without jeopardy to their jobs, either for sabbatical leave to work on their own arts projects or, if qualified, to serve as artists in schools.

5. *Artists.* Four of five recommendations of the Panel were that:

- Schools, colleges, and community agencies regularly invite artists of different disciplines to become part of the resident or visiting faculty and to be accessible to interested students.
- Teacher certification standards be waived for all artists in residence and visiting artists participating in academic programs.
- In advance of artists' visits to schools, orientation sessions for teachers, artists, and administrators be provided so that the functions of each are clearly appreciated and defined.
- Artists be encouraged to join the teaching staff of schools, museums, community centers, and the public media. In every case, they should be fairly compensated for doing so.

6. *Leaders.* Two of five recommendations of the Panel were that:

- A national task force be created to assess current arts education leadership and to recommend ways to infuse the field with the necessary leadership skills, including management, political action, and human relations.
- Programs be established for school administrators to acquaint them with the importance of the arts in education. Such programs should include extensive experiences with art forms and artists representing various disciplines. The program envisioned would serve to expand the awareness of school administrators and increase their commitment to arts education.

7. *Future artists.* Three of six recommendations of the Panel were that:

- During the early years, schools enable gifted children to work on a one-to-one basis with music teachers, and in small classes for other performing arts and visual arts.
- At the secondary level, specialized programs in the arts be developed both within the public system and at privately supported training centers.
- In communities where specialized arts training does not exist, programs be available at the regional, state, or multistate level to serve prospective artists. Vocational and personal counseling should also be provided, including advice on job availability.

8. *Local treasure.* One of eight recommendations of the Panel was that:

- School districts adopt policies which allow students to receive credit for work done in community arts programs of recognized educational value.

9. *Sharing the wealth.* The Panel recommends that:

- In each locality responsibility for coordinating the use of local arts resources in arts education be assumed by the state arts council in cooperation with local arts councils.
- Regional clearinghouses be created to provide information about resources personnel and materials, model programs, cooperative ventures, and financing alternatives.
- Special care be taken to maintain and improve the already enormous service which parent and volunteer organizations render to arts education efforts in schools, museums, and human welfare agencies.

10. *The ill, the isolated, and the handicapped.* Two of four recommendations of the Panel were that:

- Arts programs be established for disabled children in school and the necessary training be provided for their teachers.
- Artists in all disciplines be encouraged to participate in educational projects with special populations and be given fair compensation for such work.

11. *New technology, mass media.* One of six recommendations of the Panel was that:

- In designing the curriculum, elementary and secondary teachers take advantage of their students' immense attraction to and interest in these new forms of expression. For example, television programs could be discussed and evaluated for artistic and value content and compared with other more traditional arts media; arts performances presented on television could be assigned for homework and used as a base for developing critical skills.

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